

PEDAGOGY

USING OF FOLK WARES IN PROFESSIONAL TRAINING OF THE FUTURE TEACHERS OF FINE ARTS

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DOI: [https://doi.org/ 10.31435/rsglobal_ws/28022019/6359](https://doi.org/10.31435/rsglobal_ws/28022019/6359)

ARTICLE INFO

Received: 18 December 2018

Accepted: 20 February 2019

Published: 28 February 2019

KEYWORDS

fine arts,
products of folk art,
training of teacher,
personality,
traditions,
creative potential.

ABSTRACT

The possibility of using folk arts products in the professional training of future teachers of fine arts are theoretically grounded and elucidated in the article. The methodical aspects of introducing the traditional art technique teacher in the educational process are considered, features of creation of folk toys, folk weaving, artistic weaving, manufacturing of ceramic products are described in it. The preparation of modern teachers of fine arts is not possible without realizing the role of their national community, perceiving and rethinking of the cultural experience of the ethnic group, the need to master the knowledge of material and spiritual culture. It is folk art that reproduces the national model of the world, is an objective factor in the spiritual development of the personality of the future teachers of fine arts in the context of national tradition, ethnic stereotypes of world perception.

Citation: Liudmila Daniluk. (2019) Using of Folk Wares in Professional Training of the Future Teachers of Fine Arts. *World Science*. 2(42), Vol.2. doi: 10.31435/rsglobal_ws/28022019/6359

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Introduction. The development of modern pedagogical education in Ukraine takes place in the context of transformation in the direction of humanization, the introduction of personality-oriented teaching and education with the aim of acquiring of the future specialists basic competencies not only for future professional activities, but also for successful liveactivities. Modern pedagogical education is directed at improving the quality of the professional training of future teachers of fine arts, the search for optimal conditions for attracting students to various types of modern techniques of decorative arts and crafts. The great importance in this regard is the reorientation of the educational process on the spiritual and creative development of students, the development of creative thinking, which is an indicator of the harmonious combination of intelligence with highly developed creative skills.

Folk art, which reproduces the national model of the world, is an objective factor in the spiritual development of the personality of the future teachers of fine arts to preserve national traditions, the formation of ethnic stereotypes of world perception that are updated in the context of European integration.

The important component that provides the learning process and facilitates the formation of the professional skills of the future teacher of fine arts is the development of the creative potential of students by means of folk art, which for many millennia, while remaining an important branch of

ethnic art, and maintaining a close connection with the traditions of folk art of the past, acquires new meaning, qualities and features of the present [2, p. 135].

Development of professional qualities of the future teachers of fine arts, his knowledge, skills and abilities for using in practice in the system of educational work, in school, in the institution of higher education, folk art as a means of ethnocultural education of students deserves great attention therefore there is a need for a thorough study of folk art in such aspects as formation of future teachers of national culture, aesthetic taste and ability to see in the folk art a special system of symbolic reflection of the world.

Analysis of recent researches and publications. The evolution of folk art in Ukraine, the laws of its revival in modern conditions was studied in his writings by E. Antonovych, Yu. Asieiev, L. Bazhenov, P. Biletskyi, A. Danchenko, O. Dobryvoda, O. Solomchenko, M. Stankevych, O. Tyshchenko, H. Tsybulova.

In the context of pedagogical art education, the influence of folk art on the development of the consciousness of the personality of the future teachers of fine arts was the subject of attention in the studies by H. Vasianovich, O. Goncharenko, I. Dobroskok, O. Danchenko, R. Zakharchenko, I. Ziaziun, E. Markov, L. Masol, N. Myropolskaya, N. Nychkalo, O. Rostovskyi, O. Rudnitska, G. Tarasenko, V. Figol formation of readiness for the personal and professional improvement of future teachers (L. Kondrashev, T. Shestakova), readiness for innovative professional activity (I. Havrysh, L. Shevchenko), formation of readiness for independent creative activity (O. Kryviliova).

The problem of the national aspect of the use of art straw treatment was found in the works of E. Antonovich, O. Gasiuk, T. Nikolayeva and others. Based on the deep folk traditions, straw-wool teaches to see and understand the surrounding world, forms the art taste, creative potential of the individual and acts as the basis for the formation of its spiritual world. Together, this straw is a national phenomenon in its nature, it is born of the customs, skills, beliefs of the people and allows specific means, in an indirect conditional form, caused by traditions of folk art, to recreate the surrounding world.

Methods and materials used.

Methods of theoretical generalization and comparison, system analysis.

Obtained result and discussion. Today, not only the issue of preserving national peculiarities in art, but also their development and transformation under the influence of the innovation art tendencies and interactions, becomes relevant. Folk art is an effective means of formation a fully developed personality of a future teacher of fine arts capable of active participation in all spheres of human activity. Works of folk arts, created from different plastic materials, transmit the depth of philosophical thought, mood and emotions, attitude, a certain idea, a concrete image.

Folk art is a soul of the people, embodied in the works of original painters, carvers and embroiderers, potters and blacksmiths, carpet weavers. Renaissance and development of the ancient types and genres of folk decorative arts and crafts, which for centuries represented the national artistic culture, in particular, pottery, weaving, carpet weaving, blacksmithing, wickerwork, painting, wood sculpture, decorative painting, making of leather goods, bones, pine root, straw.

The important component of studying the cultural heritage of our region is the study of the creative heritage of masters of folk art. After all, information about the artists who worked and worked in our region, are of great interest, are ethnographic and play a special role for the development of national consciousness of the personality of the future teacher of fine arts [11, p. 120].

Discussion. The historical experience of the Ukrainian people is embodied in ethno-artistic values, national traditions of aesthetic development of the neighbouring reality. All this directs of modern pedagogical education for the active using of the aesthetic and educational potential of folk arts and crafts, and leads to the teaching of the younger generation for examples of high spiritual traditions and value, that by their content, form and functions, reproduce beautiful in life and art.

It is about the development of the professional qualities of the teachers, his knowledge, skills and abilities to use in practice in the system of educational work in the school of folk art as a means to restore the artistic traditions of our people and the formation of this national consciousness of schoolchildren. Training of future teachers of fine arts in higher education institutions should be as complete as possible to ensure the process of formation of the future teacher's readiness for professional development as a prerequisite for achieving a high quality of their pedagogical activity. This fully applies to future teachers of fine arts specialties presented by the educational branch «Art»,

whose professional activity involves constant personal and professional growth, accumulation of experience and mastering of new technologies, improvement of practical abilities and skills, creative self-realization [10, p. 98].

Folk art always existed alongside the art of professional artists. It was created by folk artists, inhabitants of a village or a city – recent settlers who always remembered their native cell and did not break with it ties, people whose fate was connected with the land, with folk trade. Today Ukraine is famous for such amateur folk masters as Maria Pryimachenko, Kateryna Bilokur, and Anna Sobachko.

The multifaceted and unique Ukrainian folk art has become world-wide. Folk decorative art from ancient times cultivated and multiplied the artistic language of the people, enriched the objective world, form-making, system of ornamental symbols and signs. In their writings, the artists recreated love for the image of their native land, the traditions of their people, and their culture.

Traditional in its very basis, Ukrainian decorative painting has deep links with the historical past, passed from generation to generation and is enriched with new elements as a viable source of national culture.

The works of folk painting are endowed of the originality of compositional decisions, the freshness of pictorial motifs, and vivid colour. Especially beautiful distinguished, in particular, of the works of such masters of the brush, as Anna Samutina, Olga Shynkarenko, Natalka Statyva, Tetiana Zharko, based on traditions of painters of the Kyiv's region are G. Sobachko, P. Vlasenko, M. Pryimachenko [7, p. 48].

Ukrainian folk weaving with its original traditions reaches high artistic peaks and enriches the artistic national heritage. It reveals the unique spiritual world of the people and preserves the praetorian experience.

Weaving pierced the everyday life of Ukrainians, was considered the most honorable kind of women's craft. Among the unsurpassed works of folk arts, Ukrainian folk is also a toy stands out. But sincere manifestation of folk aesthetics, pedagogy and attention to the upbringing of the child, it has historical roots, ethnic and ritual features.

This is the information, that the master hands transfer to material (clay, wood, straw, horn, paper, fabric, cheese, dough), forming it, creating its form. From the rye straw creates her toys Maria Kravchuk: figures of small angels, birds and animals. The real Ukrainian «panna» is a straw toy in a lush dress with folk motifs and a big bonnet [8, p. 29].

The unique attraction and vivid examples of folk arts and crafts are ceramic products that have gained momentum in Ukraine, because in its bowels there are many high-quality red, red-brown and light gray clay. The production of ceramics is a long-lasting and labour-intensive process, which requires artisans to possess various skills, from the choice of clay to the heat treatment of articles, the importance of artistic braiding and braiding of the vine – is one of the oldest crafts that arose much earlier in pottery and occupied a significant place. in the life of an ancient man.

The creation of braided sculpture of straw or rogoze is the greatest expression of the creative imagination of the masters, which reveals an individual understanding of the shape of the products, the features of the technique of weaving, the level of artistic aesthetics of the master.

In the hands of the masters, the fairy tale of the strawberries becomes a reality, the virtuosity of the braiding is demonstrated by the masters, creating the figures of people and animals.

One of the primary tasks of the art and professional training of the future teachers of fine arts in modern education is national education, aimed at the formation of high national consciousness in the youth, love for their country, care for peace and harmony in society, readiness to fulfill civil and constitutional duty for the protection of national interests and tradition [3].

An effective means of national education of future teachers of fine arts, as an integral part of the modern concept of the development of national culture, is folk art, which remains an important branch of ethnic art while maintaining a close connection with the traditions of folk creativity of the past, acquires new content, qualities and features of the present. The formation of the national consciousness of the future teachers of fine arts is realized in the process of studying folk art of straw weaving, which concentrates on itself huge opportunities for the development of creative potential of the personality, serves inexhaustible potential of contemporary worldview and outlook of the future teachers of fine arts.

Conclusions. The professional training of future teachers of fine arts and the use of folk art, has an impact on the development of emotions and feelings. The world experience in the development

of pedagogical theory and practice convincingly suggests that each nation historically has its own national system of education and education. The national system of education, as emphasized in the National Doctrine of Education Development, directed on attract citizens to the deep layers of national culture and spirituality, to form national ideological positions, ideas, views and convictions based on the values of domestic and world culture in children and young people [9].

In summary, the system of education, which is based on the solid foundations of culture of the native people of past ages and modern times, contributes most to the social The national system of education, as emphasized in the National Doctrine of Education Development, directed on attract citizens to the deepest of layers of national culture and spirituality, to form national ideological positions, ideas, views and convictions based on the values of domestic and world culture in children and young people. The system of education, which is based on the solid foundation of culture of the native people of the past ages and modern times, contributes most to the social.

Modern Ukrainian high schools need to review their interaction principles with schools, forms and methods of practice organization. But first of all, the terms of folk wares in professional training of the future teachers of fine arts and number of hours for study of pedagogical disciplines should be increased in preparation plans of Ukrainian institutions, which would contribute to more effective professional formation of future teachers of fine arts.

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